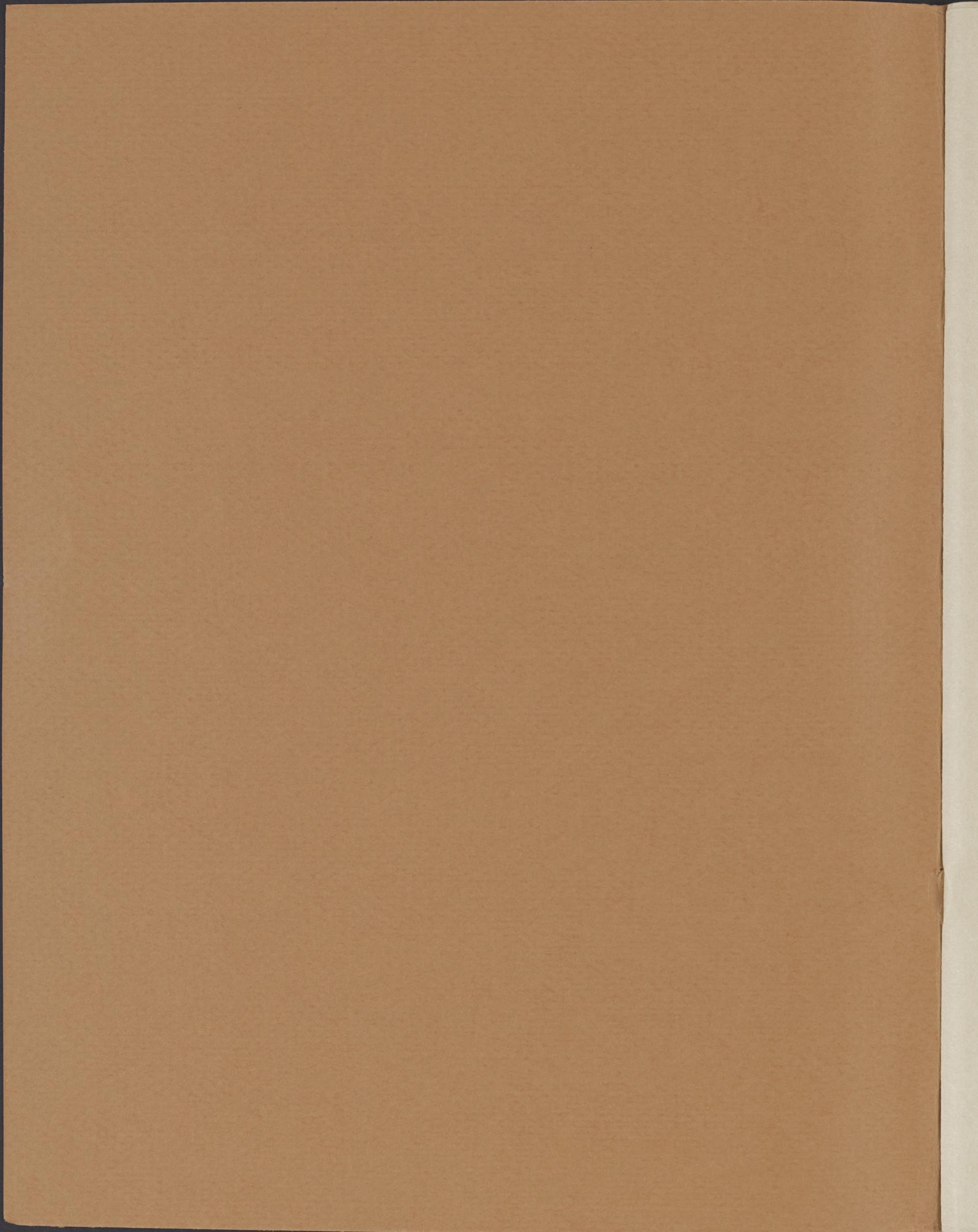


THE CHINESE EXHIBITION
KANSAS CITY, MO.
APRIL 20-JUNE 8, 1975

A PUBLIC RELATIONS REPORT
BY
CARL BYOIR & ASSOCIATES

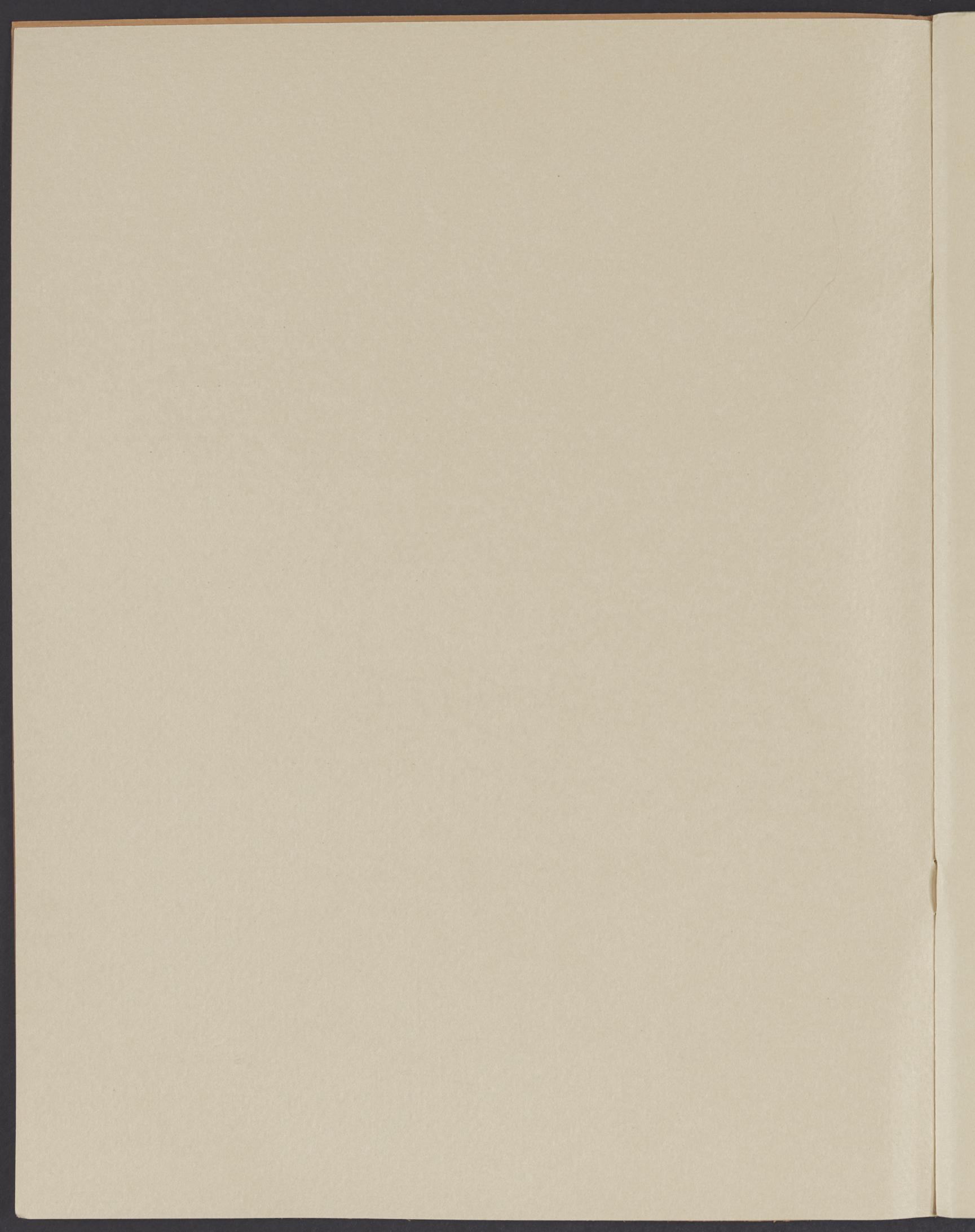


"Now a panorama of Chinese material culture has burst upon the American public in a spectacular array of objects, spanning a period from an incredible 600,000 years ago to the 14th Century, A.D. Without exaggeration, the Chinese Exhibition may be called the most complex and perhaps overwhelming exhibition of art and cultural artifacts of the century..... What beckons us is an opportunity. No one will want to waste this opportunity, for the revelations to be found about ancient China will open undreamed-of horizons, while the beauty of so many of the exhibits is sure to leave the visitor profoundly moved."

Marc F. Wilson
Curator of Oriental Art
Nelson Gallery-Atkins Museum

"In the forefront of the many important aspects of the exhibition is the fact that all the objects shown have been excavated under controlled conditions by highly trained archaeologists. This circumstance adds immeasurably to our knowledge of Chinese material culture..... Inevitably, the concerned visitor will come to realize that in no other civilization of the world can be found a like vigor of creativity over so many centuries."

Laurence Sickman
Director
Nelson Gallery-Atkins Museum



The Chinese Exhibition

Public Relations Report
Carl Byoir & Associates

The Problem:

One of the largest and most complex international art exhibitions, "The Exhibition of Archaeological Finds of The People's Republic of China," was scheduled into Kansas City in mid-April, with less than six months lead time to get ready. The Nelson Gallery, although the seventh largest art gallery in the U.S. operates with a moderate-sized budget and even smaller staff. As director Laurence Sickman was to observe, "it was a seemingly impossible job."

Implicit in the requisites for handling this prestigious exhibition was the need to communicate the choice of Kansas City as its site to the community and the western part of the United States so that the broadest possible audience could be attracted (at this stage, Kansas City was to be the last stop in the Western world for this exhibition; much later on San Francisco was added to the schedule).

In KC's parochial interest, the exhibition afforded a significant opportunity to focus attention on the cultural sophistication and resources of the city.

The exhibition had rare significance; China was coming to Mid-America. Kansas City was to be in prestigious company. What had been "Cow Town" for a century was emerging as a sophisticated international metropolis. Culturally, Kansas City was to join Paris, Vienna, Stockholm, Toronto and Washington, D.C. as a chosen site for this unusual and priceless exhibition.

Within the Nelson Gallery there was the essential technical and professional expertise to mount this massive exhibition -- and the floor space necessary to accommodate it.

What was totally missing in the Nelson organization was a general coordinator, sensitive to and knowledgeable about the needs for adequate internal and external lines of communications. Again, to quote director Sickman, "we at the Nelson Gallery had little or no experience in the higher levels of public relations."

The Background:

To maximize the exhibition's impact on the Midwest, as well as to ensure a smooth, professional event, Kansas City's local business, civic and government leaders resolved to aid the Gallery in every way possible. The Chinese would be received with unstinted hospitality. A coordinated plan to cover all aspects and all contingencies would be developed. Some State Department guidance was available and would be utilized.

The exhibition would arrive in Kansas City on April 8. With the pre-opening reception scheduled for April 19 and the public opening on the 20th, the Gallery would have but 11 days to place 385 priceless objects into place.

Presenting the essential need for outside help to the Gallery's board of trustees, the director received approval to hire three "experts" -- a project coordinator, a public relations or public information director and a chief of educational projects.

In the search for qualified professionals to fill these positions, the Gallery received a recommendation from the Kansas City civic and business leaders deeply involved in "Prime Time," the national information program being conducted.

It was their thought that the Carl Byoir organization, long associated with Kansas City -- for 25 years the New York-based international public relations counseling firm has represented Hallmark, and for the past four years KC's Prime Time program -- might be able to assume the public information responsibilities. Director Sickman met with CB&A president Robert Wood and group executive John Budd, who supervises the Prime Time effort, and agreed that a Byoir representative could be assigned full-time to the Gallery for the duration of the exhibition. Approval was obtained from the Gallery's board.

It was further decided that in the interests of efficiency and in appreciation of the urgency to get under way, the functions of project coordinator and public information director would be combined.

Rob Martin, assistant to the manager of CB&A's Southern (Atlanta) regional office, was selected for the assignment as Project Coordinator and moved to Kansas City.

The Assignment:

The Project Coordinator would not only be responsible for public information, but, on behalf of the Gallery director, for the over-all coordination of such varied activities as: International protocol, exhibition security and shipment, public transportation and parking, civic support and special events.

"Hand holding" with the Chinese curatorial staff, an unspecified duty at the outset, became a major time-consuming activity.

In December 1974, the Chinese Exhibition Office was formally established at the Nelson Gallery. Following public announcement of the exhibition, a steady stream of inquiries began to flow in.

In January, Martin, of Byoir, went to Washington to meet with the public information director of the National Gallery for backgrounding, then to Kansas City for a meeting with the trustees and staff at the Nelson.

Although he would not commence work full time until February, Martin began to develop data, meeting with not only the officials of the National Gallery but the relevant people at the State Department and with the Canadian public relations firm which handled the exhibition during its stay in Toronto.

A Look Into a Beehive:

Any detailed resume of the activity of the Chinese Exhibition Office generally, and the Project Coordinator in particular, would be too lengthy for this report. Suffice it to say that the area was, in the words of the Gallery director, "like a political campaign headquarters."

Phones danced off their hooks; police officials needed guidance for traffic; school and out-of-town state organizations wanted advance reservations; security like that accorded the Declaration of Independence had to be developed; janitorial services to handle tens of thousands of visitors needed beefing up; the press wanted information, special credentials, answers to myriad questions, some relevant, many not; and then there were meetings, endless meetings . . . meetings with the National Endowment for the Humanities (primary funder); with the Kansas City Police Department; with the Kansas City Department of Transportation; with the Area Transit Authority; with the Prime Time Steering Committee; with TWA; with the merchants of the Plaza Association, etc., etc.

There was never enough time, not enough hands and project coordination became, in time, project involvement as the Project Coordinator pitched in, too, to mop floors, clean cases, vacuum crates and haul trash.

Gallery staff meetings averaged two a week; briefings with the Gallery director and curator of Oriental Art ran into the hundreds, literally.

Advisories, news releases, and a volume of other informational materials were mailed weekly. Confirmation on group visits were made. A pedestrian traffic pattern (inside and outside the Gallery) and how "to run the queue" were mapped out. Parking lot assignments and shuttle bus schedules were finalized. The intricate exhibition maze or labyrinth came together.

On the morning of April 8, the two chartered TWA air cargo jets carrying the exhibition touched down at Kansas City International Airport. The Chinese curatorial staff, along with federal air marshals, State Department representatives, and American museum conservators, were on hand.

Because of security considerations, there had been no public announcement of the arrival date or time. But the day before the event, an editor of the Kansas City TIMES (the evening daily) called the Project Coordinator to say he knew the exhibition would arrive in the ensuing two days. (Based on the closing date in Washington, March 30, and the scheduled opening date in

Kansas City, April 20, it didn't take a mathematician to calculate just about when it would be transported.) The editor asked to work cooperatively with the Gallery (which already was on exceedingly good terms with the newspaper) on getting photographs of the arrival, while at the same time respecting the security safeguards. After consultation with the Gallery director, the Project Coordinator responded to the editor with the straightforward announcement that security requirements absolutely precluded that arrangement. He added that if the arrival time was acknowledged, the additional risk would be that every television station would have a camera crew chasing the caravan down the expressway from the airport.

Undaunted, the newspaper dispatched a photographer to the airport, who spent the better part of the late night and early morning watching for activity. When the police contingent arrived at the TWA cargo terminal at about 8 a.m., the photographer knew he had struck paydirt. At 10 a.m., the Project Coordinator and gallery director arrived at the cargo depot with a contingent of Chinese and U.S. State Department representatives who had arrived from Washington via commercial flights.

The presence of the newspaperman caused general consternation, but it was decided it would be better to work with him than have him "disappear behind a tree somewhere and get his pictures anyway." This proved to be a sound decision since the Project Coordinator was able to view the photographs before publication (a very rare opportunity, indeed). The pictures were completely harmless, breached no security aspects, and provided interesting and valuable information to the public.

However, the State Department representative accompanying the exhibition did not share that view, and the Project Coordinator spent the ensuing two days in a recurring harangue with the representative. Re-created conversation: (SDP: State Department Representative; PC: Project Coordinator)

SDP: I can't believe you let it be known that the exhibition was transported by aircraft.

PC: It was no secret. The collection was moved all over the world by aircraft. The important thing is that we didn't announce when it would arrive. That was the most critical factor, at least that's the only restriction our security people placed on it. (The Kansas City Police Department was tasked with the security at the time the aircraft touched down at the airport.)

SDP: But you allowed photographs taken of it when it did arrive.

PC: I have no control on what the media do. We didn't invite them out. They put two and two together and figured out just about when it had to arrive to meet the installation schedule. And it was better to work with the photographer once he was there than kick him out and have him do something entirely beyond our control. The photos that appeared were innocuous as they affected security, they were interesting and they provided a good amount of goodwill with our Chinese friends. (The three photographs showed (1) the Gallery director shaking hands with the head of the exhibition working group, (2) one of the curators with a cup of tea in hand, checking off a shipping crate, and (3) the off-loading of crates from trucks at the front doors of the Gallery.)

SDP: Nevertheless, the arrival was a secret.

PC: It may have been a State Department secret, but it certainly was no state secret.

The Activity:

The intensity of the next nine days was unimaginable. The 385 objects had to be safely and artistically installed in one hundred display cases. Working night and day, the crew accomplished the task in superior fashion. (Installation at the National Gallery required 14 days.) Final touch-up work continued up until the very moments of opening to a special preview on April 19, and paint buckets and drop cloths were literally being pushed out the exit when the first visitors started entering the front door of the exhibition at 10 o'clock that morning.

Pre-opening and opening events on the weekend of April 19-20 included a special preview for underprivileged children (combined with a "media day"), the formal "diplomatic" reception, and a "Friends of Art" reception, along with a half-day of public visiting.

In light of the uncertainty created by the Washington "press preview" incident the preceding December, an alternate plan was realized. On Saturday, April 19, groups of inner-city children, Boy Scouts, Girl Scouts, and Campfire Girls were invited to a 10 a.m. to 3 p.m. preview. Coincidentally, regional, state, and local news media were advised of the special preview, and while they were not specifically invited, the notification was implicit in its coverage intent. Some 800 children filtered through the specially-constructed labyrinth during the five-hour period and became subject matter (along with the archaeological objects) for the nearly 80 separate news organizations which visited that day.

By avoiding the "press preview" concept and turning the occasion into a different kind of event, the Nelson Gallery successfully circumvented the issue of communications media which might be "unacceptable" to the Chinese. Beyond that, the presence of the children created the additional assurance that the Chinese would not create an embarrassment by precipitating an incident such as the one experienced at the National Gallery.

From a humanitarian standpoint, the opportunity for underprivileged children to see this rare and magnificent exhibition was a remarkable occasion unto itself.

The "special preview/media day" ended mid-afternoon without a single problem, and the Chinese, as well as everyone else, were delighted.

An interesting aside to the day was the fact that this would be the only occasion when still and motion picture photographers would be allowed "free rein" in the exhibition. (The Chinese were especially sensitive to motion picture film which might end up in a "feature length" movie whose production and profitability would be out of their hands.)

After the opening, all requests from news media and other organizations wishing to take still photographs and motion picture film of the exhibition would be presented to the Chinese for consideration on a case-by-case basis. Movie coverage would be restricted to "short takes," and the Chinese arbitrarily set limits on how long the film would be. Obviously, this was an imprecise proposition. Did a 10-minute limitation mean 10 minutes of shooting or 10 minutes of edited film? In the final analysis, the Gallery allowed a reasonable amount of filming by motion picture cameramen, and by asking for cooperation, the Gallery received commitments from the organization to restrict the final product to a short feature.

The formal reception on the evening of April 19 drew Washington-based diplomatic representation of the American and Chinese governments. Leading the Chinese delegation was Han Hsu, an ambassador in his own right but because no formal diplomatic relations existed between the United States and the People's Republic of China, his position was that of chief of the Chinese Liaison Office in Washington. (In other countries, under other diplomatic circumstances, he would in fact sit as "ambassador," and fascinatingly enough, he was referred to as "ambassador" even though in the present state, he was not.) Representing Secretary of State Kissinger were two deputy under-secretaries, plus a host of lower-level Washington bureaucrats.

A thousand of Kansas City's elite played host to the Chinese, and the opening of the "Exhibition of Archaeological Finds of the People's Republic of China" was resplendent in flowers, flags, black ties, evening gowns, champagne, and hors d'oeuvres.

The following day, Sunday, April 20, the general public paraded in for the first time, from 2 to 6 p.m. At 7 o'clock, the doors re-opened for the first of 5,000 "Friends of Art" whose Gallery membership allowed them this special presentation. When the final guests trickled out (at 1:30 a.m., Monday), opening weekend had seen nearly 8,000 visitors.

The Results:

Numerical

- Number of exhibition visitors: 269,811, during the seven-week period. This is the "official Gallery count."
- Number of persons recorded as entering the Gallery during the period: 289,134. The difference of 20,000 between the door count and the exhibition count reflects persons entering the Gallery to see the permanent collections. There were many persons who said they spent one day seeing the exhibition, then returned a second day to visit the Nelson Gallery collections.
- Highest daily attendance: 9,144 persons on June 3.
- Average daily attendance for 51 days (4/19-6/8): 5,290 persons.
- Number of groups booked on an advance basis: 991, with 53,492 persons.
 - 357 elementary and secondary schools, 20,340 students.
 - 101 university groups, 4,532 faculty and students.
 - 127 museum, art-oriented, and history groups, 6,800 persons.
 - 406 other groups, unspecified, 21,820 persons.
- Visitors came from all 50 states and 13 foreign countries (est.)
- Bookstore sales: 135,440 catalogs, postcards, color slide sets, and posters were sold in the Chinese exhibition bookstore.
- Staff: in addition to the Nelson Gallery's regular staff, 92 extra persons were hired to assist with the exhibition.

- . Volunteers: unpaid staff members (volunteers) numbered more than 1,000 during the seven weeks and averaged 200 per day in the Gallery. These included food service people, docents (guides), "greeters," and clerical/informational personnel. Some 18 different women's groups were involved in the food service area alone.
- . Food served: more than 75,000 persons were served during the seven weeks.
 - . box lunches -- 16,500
 - . sandwiches -- 27,000
 - . soft drinks -- 7,000 (Coca-Cola only, others not tallied)
 - . reserved buffet lunches -- 5,000
 - . Chinese finger foods -- 12,000 individual pieces
- . City impact: \$25 million to the local economy during seven weeks (estimated by Kansas City Convention & Visitors Bureau). Based on 250,000 persons spending the average of \$100 each.

Media Coverage

- Media impact: national, regional and local newspaper, magazine, radio, television and special media reports about the exhibition in Kansas City reached an estimated 15 to 20 million persons.

Residual messages/reports, e.g. CBS's scheduled 60-minute program, could boost that number to more than 75 to 80 million persons. (Note: the CBS report in prime time could reach up to 60-million viewers.)

Subjective

- Major news media which visited and/or provided significant coverage of the exhibition:
 - New York Times (John Canady, art critic)
 - CBS News (Pamela Ilott, director, religious and cultural broadcasts)
 - Voice of America
 - National Public Radio
 - New York Magazine
 - Christian Science Monitor
 - National Observer
 - Sunset Magazine
 - National Catholic Reporter
 - Variety
 - Braniff Place (Braniff Airlines in-flight magazine)
 - WBBM Radio, Chicago

- . Denver Post
 - . St. Louis Post-Dispatch
 - . Minneapolis Tribune
 - . Chicago Tribune
 - . Chicago Sun-Times
 - . Kansas City Star-Times
 - . Associated Press
 - . UPI (Fred Winship, art critic)
- . Syndicated articles:
- . King Features Syndicate
 - . Newspaper Enterprise Association
- . Significant individual articles included Bob Considine's (4/11/75) syndicated column, "On the Line;" "Women's Way," by Joan Sullivan, a King Features syndicated article on "Oriental Art -- Expert's Advice for Collectors" (5/13/75); the Christian Science Monitor's "The Brilliant Flowering of an Age" (8/12/75); the Lincoln (Neb.) Journal (3/30/75), Minneapolis Tribune (4/13/75), Denver Post (3/23/75), Kansas City Star (4/13/75), and the St. Louis Post-Dispatch Sunday color supplements; Kansas City Magazine (April '75 cover story), and "Bon Appetit" Magazine (cover story, April-May '75).
- . Significant broadcast coverage:
- . "Treasures of China," 30-minute documentary, KCMO-TV, Kansas City. Aired April 19, 1975 and re-broadcast in June
 - . KRMA-TV, Denver (Denver Museum of Natural History film)
 - . CBS News (tentative 60-minute special, late '75)

- . Significant other coverage:
 - . Southwestern Bell Telephone Company mailer (containing exhibition flyer and sent with billing) to 1.5 million households
 - . Kansas City Convention & Visitor's Bureau exhibition pamphlet: 41,000 (two printings)
 - . Kansas City Area Transit Authority (ATA) exhibition bus schedule: 10,000 (ATA buses carried a known 14,000 exhibition visitors)
- . Miscellaneous informational materials:
 - . Nelson Gallery three-fold color flyer (mailer/handout): 76,675 (two printings)
 - . Nelson Gallery three-color visitor handout: 160,005
 - . Nelson Gallery map guide to Exhibition: 167,500
- . Public information materials:
 - . some 75 separate informational materials (news releases, media advisories, biographic sketches, Gallery profiles, photo captions and related items) were reproduced in quantities whose distribution totalled more than 20,000 individual sheets
 - . black-and-white photographs totalled approximately 4,000

Editorial Comment

"Kansas City's good fortune as one of the few cities of the world selected for the display of artifacts discovered in the People's Republic of China was not exaggerated. Thousands here have seen it already and tens of thousands will see it before the June closing. Most will testify to the beauty and historic grandeur of the ancient civilization outlined at the William Rockhill Nelson Gallery of Art.....Those who have seen the exhibition elsewhere say that the display is superior at the Nelson.....The Gallery staff, in cooperation with the Chinese, has mounted an exhibition that is ingenious in its arrangement for the convenience and ease of the visitor. The lighting is outstanding, the cases can be viewed from two or more sides to reduce crowding, and the channeling of the viewers encourages leisurely or quick inspectionKansas City is host to one of the great anthropological and artistic occasions of the age. It is a time of cultural opportunity for the region and a source of pardonable pride."

Kansas City Times Editorial
"The Great Chinese Exhibition at
the Nelson"
Tuesday, April 22, 1975

"The archaeological finds exhibition of the People's Republic of China was formally opened to the public yesterday at the Nelson Gallery - Atkins Museum in Kansas City, Missouri.....Some 9,000 people from Missouri, Kansas and other parts of the country saw the exhibition. They warmly welcomed and showed keen interest in the exhibits.....They highly praised the magnificent artistic level and historical value of the Chinese relics....."

Date-lined (Peking, April 21)
Wire dispatch of the New China
News Agency

"For Kansas Citians generally, it is a once-in-a-lifetime opportunity to observe 600,000 years of human progress through unearthed treasures of an ancient civilization....."

"KC Pulls Off the Big One!"
Trend Magazine (Kansas City)
April '75 (cover story)

Ellis Story of Civilization

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Chinese art historian to speak

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CHARLESTON, ILL.
TIMES COURIER
D. 4,000

MAY 13 1975

Women's Way

Experts Advice on Oriental Art

By JOAN O'SULLIVAN

ARE ART OBJECTS a good investment? Marc F. Wilson, curator of oriental art at the Nelson Gallery of Art-Atkins Museum of Fine Arts in Kansas City, has a yes-and-no answer.



CURATOR Marc F. Wilson examines a 600-year-old Chinese porcelain vase from the Nelson Gallery collection.



CELESTIAL HORSE is one of the art treasures in Chinese exhibit at Detroit's Nelson Gallery-Atkins Museum.

"Never buy something just because everybody else has one," he advises. "Popularity in art results in overpricing. Avoid the cliqueish things and look for desirable art objects that are not in vogue."

His list of today's best buys in the \$100 to \$1,000 bracket includes late 19th and 20th century Japanese prints; small European art objects, such as finely carved boxes and ivory pieces; Irish silver and furniture; selected African objects, including masks; ancient Greek pots, vases and bowls, and Chinese calligraphy (lettering).

Be Discerning

Wilson cautions which don't begin collecting at their best in 100 years. Good photographs of the objects are available in art books and catalogues. He suggests the collector buy only what he can afford.

For the serious buyer, Wilson advises to buy from a reputable dealer. "Buy from a gallery, not from a shop or a store," he says. "Buy from a gallery, not from a shop or a store," he says.

The 33-year-old authority, whose bachelor's and master's degrees are from Yale, uses the case of the famous Flying Celestial Horse of Kansas as a good illustration of bad reproduction. The original horse, measuring 17 3/4 inches long by 13 9/16 inches high, is by the actual size, its surface texture is wrong. The body is out of proportion—too short—and the whole figure lacks the taut, energetic spirit of the original.

According to Wilson, the replica is of inferior design. Only two-thirds to three-quarters of the actual size, its surface texture is wrong. The body is out of proportion—too short—and the whole figure lacks the taut, energetic spirit of the original.

Although he didn't venture reproductions, the horse replica, made of a plaster substance, were priced at about \$500 each, and reportedly 100 were sold the first morning at one museum. No reproductions around the United States and are at the Nelson Gallery-Atkins Museum through June 8.

Excavated from a Han Dynasty tomb in 1969 and dating back to the 2nd century A.D., the horse was part of a hoard of

As for buying originals, Wilson's advice is to deal with a reputable store or gallery so you are sure that the dealer will stand behind what he sells.

Oriental Art

Job Consultant

Red China's Exhibit

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Visitor Comment From Interviews and Letters

"I could hardly contain myself today at the office.....talking about the exhibit. Actually, I was amazed at the number of people in our allegedly informed news shop who weren't even aware of the exhibit. That made me think there are probably a lot of Chicagoans who have the time and the money to get to Kansas City who just haven't been inspired to go. In a way, I hate to lengthen those lines outside the Nelson Gallery, but the whole experience strikes me as such a one-in-a-lifetime opportunity that anyone who has the remotest chance ought to go."

Diane Abt, News Staff, WBBM Radio, Chicago, in a letter to Laurence Sickman. (Miss Abt did a long taped interview with Mr. Sickman, which was aired on WBBM.)

"I would take this occasion to express my personal admiration to the staff of the museum for the magnificent job you have done with the archaeological exhibition. Perhaps I, more than anyone, was in a position to appreciate the difficult and sensitive nature of the problems involved and, therefore, realize the high level of effort, intelligence and skill which was invested in making the opening as successful as it was. We at the Department tried to provide as much assistance and support as possible, but we realize that the final responsibility was in your hands and you handled it magnificently."

Murray Zinoman, China Program Officer, Office of East Asian and Pacific Programs, Bureau of Educational and Cultural Affairs, U.S. Department of State

"I wish to express my congratulations to the Nelson Gallery for a very successful start to the Chinese exhibition in Kansas City. I was pleased to be a part of your initial celebration for this unprecedented international cultural event. You have our admiration for the professional way in which you handled the mounting of this exhibition under delicate and pressing conditions.....Because of the enthusiasm and expertise of the Nelson Gallery, the exhibition will undoubtedly further the interests of our nation's foreign policy and expand understanding between the peoples of the United States and the People's Republic of China."

William K. Hitchcock, Deputy Assistant Secretary of State for Educational and Cultural Affairs

"Through courtesies extended to us, we enjoyed very much our visits to 'The Exhibition of Archaeological Finds of the People's Republic of China.' That spectacular undertaking made all the more interesting the museum's regular display of Oriental collections, which we found just as fascinating. We shall return."

Anna and Giorgio Bacchi, Accredited American Journalists and Art Critics in France and Italy; correspondents for the Christian Science Monitor

"As expected, it was fabulous. The design and display were far superior to either Washington's or Toronto's, both of which I've seen. The over-all set-up here greatly enhanced the viewing."

Robert L. Dawson, Cleveland, Ohio

"I know that you have had so much praise and well deserved commendations throughout the country for having had this show in your museum that I really do not need to add my comments. All in all, it was an extremely wonderful show and something for which I would travel thousands of miles to see."

Dr. Theo Haimann, Director,
University Art Collection, St.
Louis University

"Fabulous."

Mr. & Mrs. Richard Yant, Des Moines, Iowa

"I would just like to extend my personal thank you for the magnificent Chinese exhibition at the Gallery. My family and I have been many, many times and continue to be thrilled and inspired by it. Never have I seen the greater Kansas City area so interestingly involved and behind a project. Everyone seems to have taken a personal interest and pride in it."

Mrs. Betty Nicol, Kansas City, Mo.

"It is a tribute to the musuem's outstanding reputation that the exhibition is being shown in Kansas City. Certainly that tribute is well deserved, in my opinion, after the outstanding visit I had."

J. William Middendorf II, Secretary
of the Navy

"Your concern for the cultural edification of the people in the Kansas City area certainly deserves more than this meager note of appreciation. It was my privilege to attend (the Chinese exhibition) on May 29th, and I thoroughly enjoyed every minute I spent in the Gallery and certainly appreciate the tremendous amount of work and organization involved in such a presentation. I realize I could not have appreciated the exhibit to such a great extent if it had not been for the courtesy and consideration of the people in attendance."

Mrs. Barbara B. Gardener, St.
Petersburg, Fla.

"You might be interested in knowing that Sue was probably your most enthusiastic visitor. She went through the Chinese exhibition seven times, mostly escorting friends from out of town who had come just for this purpose. Your handling of the entire exhibit, and especially the display arrangement backgrounds, was a matter of great pride to every Kansas City resident. You have caused Kansas City to stand a little taller."

Richard B. Mindlin, Kansas City, Mo.
(in a letter to Ted Coe, assistant director)

"The Exhibition of Archaeological Finds of the People's Republic of China is unquestionably one of the greatest cultural events ever to occur in the Midwest. The thousands (who visit) will be reminded of the unique contributions of the Nelson Gallery to the cultural life of our region and to the entire nation."

Archie R. Dykes, Chancellor, The
University of Kansas (at Lawrence)

"Our visit to the Chinese exhibit as well as to the permanent collections of your museum was a memorable event.....Both the exhibit and the collections, which I had not been privileged to see before, are truly outstanding and worthy of their fame."

Giorgio Buccellati, Director, The
Institute of Archaeology, University
of California, Los Angeles

"On Monday, May 5, a group of students from Shawnee Mission South High School toured the Chinese exhibition. We found this to be a fascinating learning experience. Everyone connected with the exhibit and the Gallery deserves commendation. When the students realized entrance to the Gallery was free to school groups, they voted to donate the admission fees already collected. The enclosed check for \$45.00 is their contribution to the Gallery."

Rowina Turk, Teacher, Shawnee
Mission, Kansas

"Viewing the Chinese exhibition last weekend and having the privilege of filming the archaeological findings privately was truly one of the memorable events of my life. That extraordinary experience was heightened by the warm reception accorded us by members of the staff. Their cooperation, courtesy, unfailing good humor and enthusiasm is a tribute to you as director....."

Veronica Dolan, Public Relations
Consultant, Denver (Colorado)
Museum of Natural History (in a
letter to Laurence Sickman)

Epilogue:

By any standard -- cultural, historic, artistic, civic, humanistic, social, educational, intellectual, economic, or ethical -- the visit of the "Exhibition of Archaeological Finds of the People's Republic of China" to Kansas City in the spring of 1975 was monumental. It was without precedent. It was unparalleled, and most likely will remain unparalleled, in the history of Mid-America.

From all reports, it was spectacularly successful.

The Chinese exhibition left its mark on the Nelson Gallery - Atkins Museum, on Kansas City, and on America. For the Nelson Gallery, the visit was both a unique and profound event. In the 40-year tradition of that magnificent institution, there had been nothing of equal artistic proportion, of corresponding intellectual import, or of matching international significance. Indeed, one of the cultural coups of the 20th Century had been scored.

For Kansas City, the exhibition marked a historic milestone -- a never-before-and-perhaps-never-again opportunity to project to the world the substance and the essence of Middle American life. The city gained a new basis on which to build its national and international reputation.

In retrospect, the realization that Kansas City was one of only eight world cities to host the Chinese exhibition ought to have been sufficient satisfaction. Yet, that sentiment is merely momentary pride.

The real meaning lay in the wealth of intellect, of education, and of human spirit which the exhibition instilled. This enrichment lay not only in the beauty and timelessness of the objects themselves but in the inter-relationship of the artifacts with the hundreds of thousands of persons who viewed them. For most, the experience sparked a highly personal response to the meaning of life, created a deep respect for historical continuity, and nurtured an awesome appreciation for the past and for its influence on the present.

In sum, the exhibit excited individual and collective perception.

Out of this intensely magnificent experience came a momentus respect for a people little known to the Western world, and out of this experience could come a better understanding of people everywhere. While political and diplomatic principles vary from age to age, nation to nation, man is eternally linked by the commonality of the specie. To know one another better is the simple truth of the Chinese exhibition, and it is upon that ethic civilization might progress.

Kansas City witnessed an overwhelming example of mankind's coming together in an environment of understanding, cooperation, and goodwill. It was an example not to be seen again nor ever experienced in the same way.

Though the Chinese exhibition now has returned to its homeland, all of us who had the tremendous fortune to have viewed it will be forever touched by its grandeur.

Robert K. Martin
Carl Byoir & Associates

APPENDIX



Arrangements

Memorandum concerning security measures relating to the
Exhibition of Archaeological Finds of the People's Republic
of China during its visit to the Nelson Gallery of Art-
Atkins Museum of Fine Arts, Kansas City, Missouri, U.S.A.

ARRIVAL OF THE EXHIBITION

Use of two 707-size aircraft from Dulles International Airport
to Kansas City International Airport (KCI). Air Marshalls
onboard.

Kansas City Municipal Airport will act as an alternative land-
ing site.

Special air traffic procedures and on-ground security measures
at KCI.

Use of sophisticated sling-type devices in unloading the two
aircraft. Unloading may be done simultaneously to expedite
movement.

Use of air-cushioned moving vans to transport exhibition from
KCI to the Nelson Gallery-Atkins Museum. Vans will be carefully
inspected throughout to assure complete safety.

Police-escorted convoy will follow a specially designated route,
with alternative routes planned.

During ground transit, constant communications between the air-
port and the Gallery (and with the police escort) shall be in
effect.

Unloading at the Nelson Gallery-Atkins Museum will be conducted in such a way to minimize shock effects to the containers.

Containers will be moved directly to the exhibition spaces where planned security is at the highest level within the Gallery.

Unpacking procedures will follow provisions outlined in Articles II through V in the "Agreement Between the U. S. Committee for The Exhibition of Archaeological Finds of the People's Republic of China of the National Gallery of Art of the United States of America, and the Committee for the Organization of Exhibitions of Archaeological Finds of the People's Republic of China Concerning The Exhibition of Archaeological Finds of the People's Republic of China."

PUBLIC POLICE/PRIVATE SECURITY FORCE MEASURES

A coordinated protection plan for the Exhibition will be under the control of the Kansas City Police Department, whose Chief of Police personally has pledged the highest priority to this activity.

The Gallery's existing private security force will be amplified and will be put directly under the control of assigned full-time Kansas City Police Officers. Both external and internal security requirements shall be the responsibility of the assigned officers.

A high-level of security, involving in-place and roving patrols, will be maintained around the clock to assure the integrity of the exhibition.

Armed and uniformed guards will be assigned to the entrance and exit points of the exhibition during public viewing hours.

At least one guard will be assigned to every two galleries of the exhibition during public viewing hours. Along with roving supervisory personnel, guards will constantly monitor all areas of the exhibition.

Plain-clothes officers will be on duty within the Gallery during public viewing hours.

Uniformed police officers will be assigned to security duties outside the Gallery during public viewing hours, and regular patrol of the grounds shall be made 24-hours-a-day.

ELECTRONIC SURVEILLANCE

Television scanning devices will be focused on the entrance and exit points of the exhibition 24-hours-a-day, with constant monitoring at a central control point.

During periods before opening and after closing of the Gallery, a sophisticated motion-activated alarm system shall be in effect throughout the building.

COMMUNICATIONS

Special guard-to-guard communications devices will be used by the security force both during public viewing hours and in

periods before and after closing.

Special police radio communications, within and outside the building, will be available at all times.

Switchboard and direct-line telephone communications will act as a backup to the systems outlined above.

FIRE AND BOMB PROTECTION

Heightened fire safety procedures shall be in effect. Direct alarm linkage with the Fire Department will be utilized.

Fire extinguishers (both wet and dry types) will be in close proximity to the exhibition spaces for ready use.

Fire hoses, attached to standpipes, shall be installed in principal areas.

Fire and bomb blankets will be readily available.

SECURITY LIGHTING

Special high-intensity lighting will be provided on the outside of the building and on the Gallery grounds between dusk-and-dawn and during other periods of restricted visibility.

Hourly inspections will be made of all areas -including rest rooms- adjacent to the exhibition.

OTHER SECURITY MEASURES.

Design of the exhibition spaces, including walls, ceilings, and case displays, minimizes the placement of incendiary devices.

Floor-to-ceiling construction throughout the exhibition is "flush", with no lips, recesses, or kick spaces. Case design is similarly "flush" to the floor.

Cameras, large handbags, briefcases, and similar carried items must be checked before entering the exhibition. Overcoats must also be checked. Inspections of bags and packages will be made, as required, in all parts of the Gallery-Museum.

Special badges will be assigned to Gallery and visiting personnel during the periods when the exhibition objects are being unpacked and displayed. Access to the exhibition spaces during the period of unpacking will be on a "need basis" only. Similar restrictions will be in effect during periods before opening and after closing hours of public viewing.

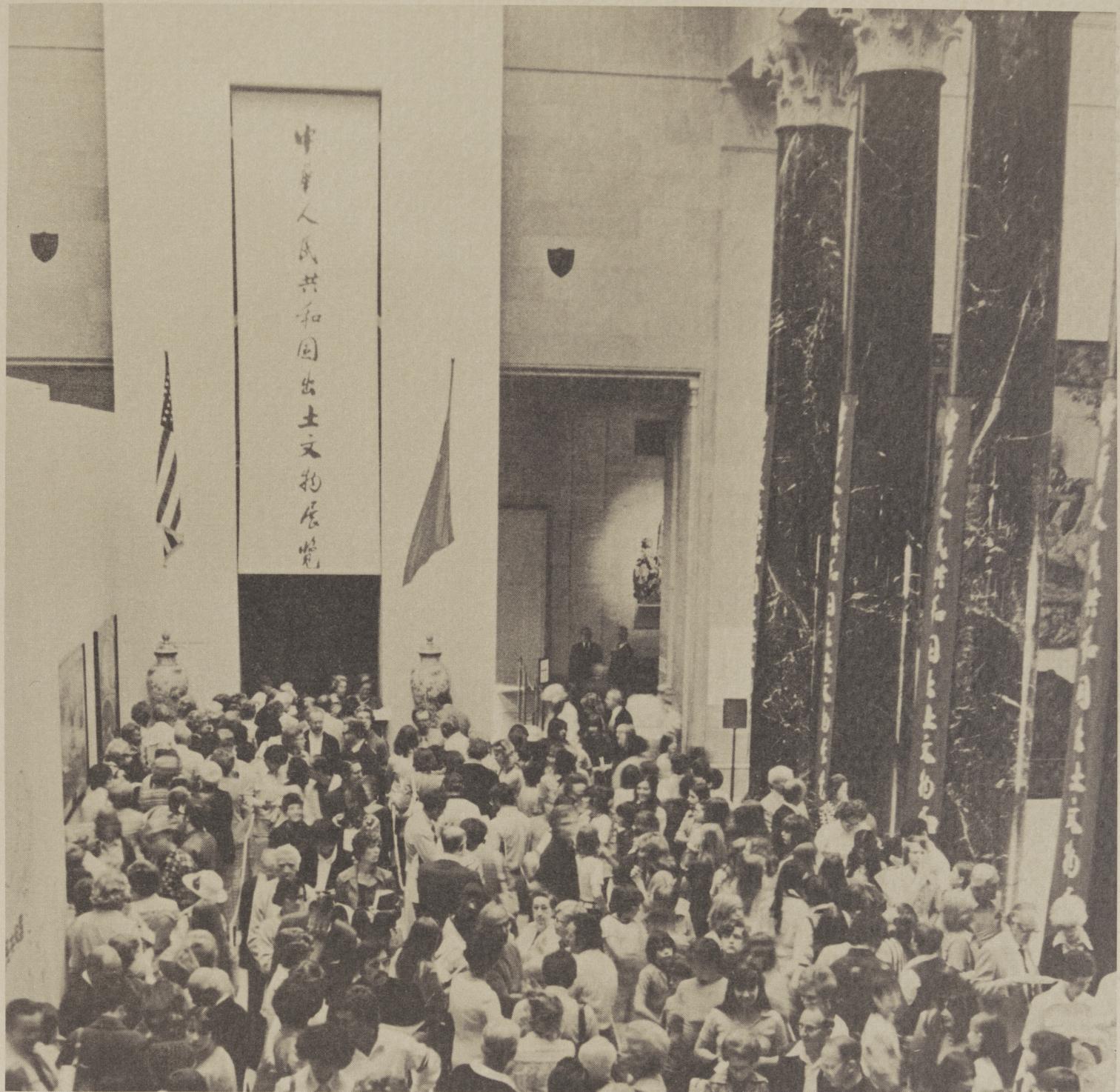
DEPARTURE OF THE EXHIBIT

Procedures similar to those in effect for the arrival of the exhibition shall be in effect at the Gallery, during the transit to the airport, and at Kansas City International Airport at the time of departure.

Sample Releases



OUT-OF-TOWNSERS rub elbows with Kansas Citians to see America's newest cultural hit, "The Exhibition of Archaeological Finds of the People's Republic of China." Since its April 20 opening at the Nelson Gallery-Atkins Museum, more than 200,000 persons from 40 states and several foreign nations have viewed the 385 artifacts. The exhibits range in age from 600 to a half million years. The exhibition moves to San Francisco for its final U.S. show starting June 28. It is the premier event in cultural and scholarly exchanges between the two nations.



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NO PLAYTHINGS -- These cutouts Dotty Davis is handling are scale-sized templates of Chinese archaeological treasures that designers are using to plan the exhibition layout for Kansas City's Nelson Gallery-Atkins Museum opening there April 20. The advance layout work is designed to minimize handling of the priceless artifacts in the Chinese exhibit, known formally as "The Exhibition of Archaeological Finds of the People's Republic of China." The 385 archaeological items, insured by the U.S. Government for \$50 million, covers a half million years of Chinese history.

From: Rob Martin
Carl Byoir & Associates, Inc.
Nelson Gallery-Atkins Museum
4525 Oak Street, (816) 561-4000
Kansas City, Mo. 64111

For Immediate Release

For: NELSON GALLERY

CHINESE ART EXHIBITION
TO VISIT KANSAS CITY

KANSAS CITY, Mo. -- One of the largest international art collections to visit the United States will open at the Nelson Gallery-Atkins Museum, here April 20 after a three-and-one-half month stay in Washington, D.C.

"The Exhibition of Archaeological Finds of the People's Republic of China" -- seen in Europe, Canada, and this nation's capital city during the past two years -- will be on public view at the Nelson Gallery through June 8.

The ancient treasures, numbering some 385 individual pieces, include the famous Flying Horse of Kansu (1st century A.D.) and the jade-and-gold burial shroud of Princess Tou Wan (late 2nd century B.C.).

The traveling exhibit was selected from thousands of cultural objects excavated in the People's Republic of China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles ranging from pre-historic times to the Yuan Dynasty which ended in the late 14th century A.D.

Packed in specially-constructed cases fitted with shock-absorbing material, the exhibition weighs approximately 13 tons. It will be airlifted from Washington, D.C. to Kansas City after the exhibition at the National Gallery of Art closes, March 30.

Curators from the People's Republic of China will accompany the exhibition.

Arrangements for the U.S. showings were made in Peking by the United States Liaison Office there. In the United States, preparations have been handled by the staffs of the National Gallery of Art and the Nelson Gallery-Atkins Museum, with support from the staff of the Freer Gallery of Art in Washington. Coordination has been provided by the Liaison Office of the People's Republic of China in Washington and by the Department of State's Bureau of Educational and Cultural Affairs.

The National Endowment for the Humanities has provided a grant to the Nelson Gallery-Atkins Museum for mounting the exhibit in Kansas City.

According to State Department officials, the visit of the exhibition to the United States is a further development of the cultural exchange envisioned by the Shanghai Communique of February, 1972. Preliminary arrangements were worked out during the visit of Secretary of State Henry Kissinger to the People's Republic of China in the Fall, 1973.

Principal contacts at the Nelson Gallery-Atkins Museum are Laurence Sickman, director of the gallery, and Marc F. Wilson, curator of oriental art.

Commenting on the pending visit, Sickman observed that "the exhibition is of monumental importance to the cultural understanding of the Chinese, and we are anticipating its arrival with tremendous enthusiasm and genuine humility.

"This is literally a once-in-a-lifetime opportunity for ourselves and for all Americans who wish to see this collection. For its own people and for visitors to this capital of heartland America, Kansas City can be justifiably proud to have been chosen for this showing of what is a fascinating collection of artifacts representing 500,000 years of Chinese History."

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China
The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts
April 20th to June 8th, 1975

中华人民共和国出土文物展览

March 10, 1975

SPECIAL MEMORANDUM TO KANSAS CITY HOTEL MANAGERS.....

A growing number of organizations are requesting advance bookings for viewing of "The Exhibition of Archaeological Finds of the People's Republic of China", scheduled to open at the Nelson Gallery-Atkins Museum on April 20.

Many of these groups will be staying

The Chinese Exhibition

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MEMORANDUM

March 11, 1975

To: KANSAS CITY-AREA TRAVEL AGENTS

As most of you are aware, one of the largest international art collections ever to visit the United States is scheduled to open at the Nelson Gallery-Atkins Museum on April 20. Thousands of out-of-town visitors -- most from the Midwest but many from other parts of the country and from abroad -- will be coming to town.

For your business, this is an opportunity for group tours as well as individual bookings. We're sure this chance has already occurred to you, but we wanted to let you know the availability of materials which might be helpful in your efforts. Presently available are large and small posters, colorful pamphlets, and red banners with Chinese calligraphy. Costs are minimal.

- requirements for large quant-

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

PUBLIC HOURS FOR CHINESE EXHIBITION SET;

REGULAR ADMITTANCE FEES TO BE MAINTAINED

KANSAS CITY, Mo. -- Public viewing hours for the famed "Archaeological Finds of the People's Republic of China", scheduled to open here April 20, have been announced by the Nelson Gallery-Atkins Museum.

According to the gallery-museum director, Laurence Sickman, normal gallery hours will be extended on Tuesdays and Fridays, but otherwise normal times will be maintained. The public hours are as follows:

Mondays - Closed to the public
(except Memorial Day, May 26, 10 a.m. - 5 p.m.)

Tuesdays and Fridays - 10 a.m. - 9 p.m.

Wednesdays, Thursdays, & Saturdays - 10 a.m. - 5 p.m.

Sundays - 2 p.m. - 6 p.m.

Normal gallery admittance fees will prevail, Sickman said. Those fees are 50¢ for adults and 25¢ for children under 12.

Contact: Rob Martin

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Arts

April 20th to June 8th, 1975

中华人民共和国出土文物展览

ADVISORY TO THE NEWS MEDIA.....3/7/75

1. PUBLIC HOURS. Please help us squelch a rumor relating to public admittance to the Chinese Exhibition. Apparently because so much initial attention has been given to the advance group bookings, some persons have questioned whether the individual visitor will be able to see the exhibition. As the ~~atmos-~~
~~ed news --~~

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March 25, 1975

FINAL LECTURES SCHEDULED AT NELSON GALLERY
PRIOR TO OPENING OF THE CHINESE EXHIBITION

Two final lectures at the Nelson Gallery-Atkins Museum have been announced as preparation for the opening of the Chinese Exhibition on April 20.

Mrs. Joan Stanley-Baker, lecturer and writer, will speak on Saturday, March 29, and again on Saturday, April 5, in the Both lectures are at 2:30 p.m. Mrs. Stanley-

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中華人民共和國出土文物展覽

For release after 7 p.m.,
Tuesday, April 8, 1975

CHINESE EXHIBITION ARRIVES IN KC

SAFELY...QUIETLY...WITHOUT TO-DO

KANSAS CITY, Mo., April 8 -- With the tightest possible security measures, the famed Chinese Exhibition arrived here by air today from Washington, D.C.

Two T-7

The Chinese Exhibition

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FOR IMMEDIATE RELEASE

CHINESE LIAISON, U.S. OFFICIALS

TO VISIT KANSAS CITY APRIL 19TH

FOR PREVIEW OF FAMED EXHIBITION

KANSAS CITY, Mo. -- Chinese and American diplomatic officials from Washington, D.C. are scheduled to visit here April 19 for a pre-opening reception honoring the "Exhibition of Archaeology of the People's Republic of China."

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SPECIAL NEWS ADVISORY.....April 11, 1975

A pre-opening reception honoring "The Exhibition of Archaeological Finds of the People's Republic of China" will be held Saturday evening, April 19, 8 - 11 p.m. This reception by invitation only, is for the members of the Society of Fellows of the Nelson Gallery and for special guests.

Representatives of the People's Republic of China, of the U.S. Department of State, of the National Endowment for the Humanities, of the Missouri Council of the Arts and of other organizations are scheduled to attend. In all, approximately 1,000 guests are expected.

In order to accommodate news personnel wishing to cover this event, we are requesting that communications organizations submit in advance, the name(s) of their representatives. These names should be submitted in writing or provided by telephone to the Chinese Exhibition Office for receipt no later than Thursday, April 17.

Coverage will be restricted to events at the North entranceway to the Nelson Gallery-Atkins Museum and to scenes in the area of Kirkwood Hall. No photography will be permitted in the Chinese Exhibition spaces Saturday evening. (Organizations should refer to the news advisory of 4/10/75 for information relating to events earlier in the day -- on Saturday, April 19.)

Parking in the area of the gallery will be in short supply, and only those vehicles clearly identified as representing news organizations will be permitted parking in spaces provided on 45th Street. News media identification cards (press credentials) should also be in hand.

Contact: Rob Martin or Beverly Rosenberg - 753-3911 or the number below

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FOR IMMEDIATE RELEASE

RECORD CROWD VISITS CHINESE EXHIBITION

AT KC'S NELSON GALLERY - ATKINS MUSEUM

KANSAS CITY, Mo. -- Recording the largest daily attendance since the opening of the Chinese Exhibition here, 6,245 persons viewed the famed exhibit on Tuesday, April 29.

The figure pushed the total number of visitors to more than 42,000 since the exhibition's pre-opening events on Saturday, April 19. The previous highest number -- 5,987 -- was recorded on Sunday, April 20, which was the first day of public attendance.

Tuesday's record number was made during an 11-hour day (10 a.m. - 9 p.m.). The previous high on April 20 included special groups, the general public, and members of the gallery's "Friends of Art" organization and was tallied during a 14-hour period.

A gallery spokesman said that "if crowds of this size continue throughout the seven weeks of the exhibition, we'll easily top the quarter-of-a-million mark originally projected."

4/30/75

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Contact: Rob Martin - 753-3911

4/75

The Nelson Gallery-Atkins Museum, Telephone 816-561-4000
4525 Oak Street Kansas City, Missouri 64111

CONFIDENTIAL

STATEMENT IN RESPONSE TO INQUIRY RELATING TO BOMB THREAT - 4/30/75

At 1 p.m. today (Wednesday, April 30), a bomb threat was received at the Nelson Gallery - Atkins Museum. Using pre-established search procedures, a complete inspection was made of the gallery, and nothing out-of-the-ordinary was found. Visitors were stopped at the front door for a short time, and following the inspection, regular admittance was resumed.

(Because of the "triggering" nature of such threats, the Nelson Gallery and the Kansas City Police Department are requesting the cooperation of all news media in receiving and utilizing this information with as little emphasis as possible and in a manner consistent with professional journalistic practices.)

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NELSON GALLERY RECORDS 123,621 VISITORS

AS CHINESE EXHIBITION HITS HALFWAY MARK

KANSAS CITY, Mo., May 14 -- Reaching the halfway mark in its seven-week stay at the Nelson Gallery-Atkins Museum here, the famed Chinese Exhibition has recorded a total of 123,621 visitors to date.

The exhibition opened April 20 and runs for 50 days -- until June 8.

(The total includes 1804 persons attending special pre-opening events on April 19.)

According to gallery officials, the total-to-date "is on target with projections." Some 250,000 visitors have been estimated for the seven week stay in Kansas City.

Highest daily attendance was yesterday (May 13) when 7562 persons viewed the exhibition during an 11-hour period.

Average daily attendance for the first 25 days (plus April 19th) has been 4754 persons. Officials said the average has continued to rise steadily each day since the exhibition opened, "and we expect that curve to go up gradually throughout the remaining three-and-a-half weeks."

5/14/75

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Contact: Rob Martin
753-3911

